



GATCOMB'S MUSICAL GAZETTE

DEVOTED TO THE INTERESTS OF MUSIC AND MUSICIANS.

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BROOKS AND DENTON.

In 1890, Mr. Leander Richardson, Editor of the "New York Dramatic News," having been invited to a dinner given in honor of Mr. McKee Rankin, thus described the event.

"I never had *mania a potu*, or even hydrophobia, but I have felt, at times, when banjos were plunking in my direct neighborhood, that I could look upon either malady as a welcome relief. So, the other day, when a smooth-faced, quiet young fellow pulled his banjo between courses, I gave an inward groan and regretted having been born. In two minutes I took it all back. In an hour I was ardently "stuck on" the banjo as a musical instrument. Before we all came away I was convinced that Ruby Brooks, the player in question, was an artist in the highest acceptance of the term. No zither is sweeter than his banjo. No mandolin is "in it" with this young man's instrument. It is wonderful to hear his range of tone—to note the delicacy and the volume of the sounds he can produce. They tell me the Prince of Wales went wild over Brooks' playing, awhile back. I don't blame him. To my ear, the banjo is not the same thing it was before I heard Brook manipulate it. He is a banjo wizard, with never a plunk. I have to thank my old friend Hawley for a delicious luncheon, but more than all, I have to thank him for luring me into the magic circle of Ruby Brook's banjo music."

This is perhaps the truest and, therefore, the best expression ever printed of the influence exerted by the young New York banjo-artists, Reuben R. Brooks and Harry M. Denton, although ever since their fortunate first meeting in 1887 the New York critics have, one and all, been splitting innumerable quills in their praises. Both

had been playing the banjo from boyhood, and Mr. Brooks, who came to New York at the age of twenty from his home in



REUBEN R. BROOKS.

Connecticut, continued to devote himself assiduously to the cultivation of that instrument. He taught, played in concerts, joined Haynes' Minstrels for a time with "Fun on the Bristol Co." and then, as the instrument became more popular, he took part in a number of banjo contests with marked success.

Mr. Denton, however, was less exclusively devoted to the banjo, for after six or seven years' study, he met Sig. Bini who prevailed upon him to take up the guitar, and for a time master and pupil appeared together in concert. He met Brooks one Sunday, on the way to a rehearsal with the Tipaldi Bro's., the famous mandolin players, and invited him to his studio where they played a few duets. They must have been highly satisfactory for Mr. Denton immediately suggested to Mr. Brooks that he

appear in a banjo tournament which was to take place in a few days, and pressed into his hands a banjo to be used on the occasion, as well as three selections which he was to play. The interest of that event was "worked up" in every New York daily. The "fighters began to fight," to borrow from the graphic account of one pugilistically inclined critic, who had described his own expectations and great love for the banjo, when he related that a "yellow cat, having heard the announcement, had had a fit from pure despair, and chased her tail for three hours."

"Mr. Reuben R. Brooks opened the tourney"—he continues—"He just made that banjo walk Spanish and tell terrible tales of woe. But it did him noble service, for the judges decided that he had twanged the 400 points out of the machine—and he won the gold medal, and the \$100 prize



HARRY M. DENTON.

Mr. Harry M. Denton went wool-gathering on his banjo, and if he knew where he was going to fetch up when he started on that

wild musical raid he was a prophet. Sometimes he was climbing the handle like a monkey on a pole, and again he was playing "peek-a-boo" under the strings. To him was awarded the second prize and medal."

It was on this occasion also that Bill Nye was "made to weep." His own account of this affair is given in full on another page of the GAZETTE.

From the tone of the effusions it would seem that that most important characteristic of Messrs. Brooks and Denton's art, the music for music's sake—was not then considered. Only a few days later however, an eminent critic wrote "Mr. Brooks' execution was perfect. It was equal to anything ever done here by Remenyi Wienawski or Wilhemj on their violins. He set at rest forever the question of the banjo as an instrument for which all music can be written and arranged. He played "La Gitana," "Funeral March of a Marionette," Ardit's Gavotte, overtures to operas and intricate numbers never attempted on any instrument except by the greatest of artists. Not a passage, was faultily executed; not a chromatic run or chord of accidentals slighted or slurred; not a signature altered for banjo exigencies. Musicians marvelled at his honesty, honor, fidelity, and musical conscience. "Ruby" Brooks makes the banjo the peer of the other great string instruments!"

From this time on the names of the two artists have always been united in the public mind. The "Brooks and Denton" studio on Sixth Ave. was opened and has continued to be a veritable Mecca for all faithful banjoists.

In 1890, Messrs. Brooks and Denton, and Mr. Chas. Weber, their accompanist, went to London where they played before the Prince and Princess of Wales, as well as at the receptions and dinners of all the society leaders of the city, not excepting Lady Paget's and the "most popular" Leopold de Rothschild. It has been the writer's privilege to read the letters received by the artists at that period, and no better proofs could be had of the favor in which they were held wherever they appeared. It is interesting also to note the manner in which the English lords and ladies consider it proper to engage one who is to assist them in entertaining their guests, as compared with our own manner, based upon our much talked of "equality" system. We give one of the notes which was intended to close a date with Brooks and Denton.

MY DEAR MR. BROOKS:

To my great delight my friend Mr. Stuart told me this evening you were willing to call upon us on Friday evening of this week when we expect to have a few friends. Believe me, I greatly appreciate your kindness and will do everything possible to make your evening pleasant.

Very truly,

Is it not a pity that your model Ameri-

can would consider this epistle a failure, inasmuch as it contains several more words than were necessary to transact the business in hand?

During the season of '91-'92, Brooks and Denton made a specialty of playing dances, but since the death of Mr. C. A. Weber who was long associated with them as accompanist, their other branches of business have been so extended that they have been obliged to limit themselves to playing in New York only. Mr. Weber's successor is Mr. J. Silberberg, who is a brilliant pianist and a talented accompanist. During the past season they have played mostly at private receptions and these, from October to April, have averaged twenty engagements a month, not including benefits and concerts which have become, to them, secondary matters. This fact will be readily understood when we state that the fine grade of their work and their constant endeavor to elevate the instrument they have chosen, to a position in which it can hold its own with all others, makes them welcome and constant entertainers at such houses as the Vanderbilts, Havemeyers, Sloans, Tiffanys, the Tuxedo Club and many others.

We regret that the space allowed us does not admit of our mentioning several of the minor, but intensely interesting, details of their career. There is for instance, an article in existence, which was written by S. S. Stewart in which their playing is extolled to the skies, and in which he thoroughly believes that Mr. Brooks will acquire that "psychological power" so potent with an audience! This was in the early days of their playing. The writer afterward would fain have withdrawn his golden words, even at the sacrifice of his character of "true prophet"—for behold, the "psychological power" as well as another power known as "independence" had in verity been acquired—or, better, been developed! And the results—ah, well, this verges on the gossip of pettinesses which find their way into the banjo-world as well as everywhere else, and make one forget to smile at the "psychological power." Brooks and Denton, moreover, are still flourishing.

BILL NYE HEARS THE BANJOS.

A NOVEL CONTEST IN CHICKERING HALL
WHICH MADE HIM WEEP.

No man ever attended a banjo contest in the right spirit without going away a better man. Nothing softens my stony and obdurate heart like the low, sad and yet mellow plunk of the flat-chested banjo.

I have often paused in the gloaming, while at the South, to watch the colored people as they picked their cotton and their banjos. The tournament last evening at Chickering Hall was a free for-all, catch-as-catch-can contest for prizes and the championship. The audience was not great, but choice. The first gentleman to appear on

the stage promptly at 8.30 was a colored man whose name I could not learn. He moved the piano a little to starboard and then went away. He received an ovation but did not return. He was the janitor.

The judges then took their places and Mr. Reuben E. Brooks throttled his banjo and sailed in. He was a general favorite throughout. Mr. Brooks can pull more kinds of plunk out of a banjo than any one I ever heard, and I have been a great twanger of the banjo and the lyre myself. Mr. Brooks was encored over and over again, but he could only respond once owing to the great length of the programme. And yet I would have been glad to sit there and listen to the soft seductive music all night.

Master Bertie Aldrich drew No 2, and followed Mr. Brooks. He broke a string and retired, but finished his second round in good order.

He was succeeded by Mr. Scott, who toyed with his banjo for a few moments with great zeal. His expression was kind and good and his gestures were first rate. He marked time with his foot, punctuating his plunks in a very impressive way. For one, I am not ashamed to say that when Mr. Scott closed his number my eyes were wet.

He is a large, strong man and could easily pick the biggest banjo that ever grew.

Mr. Harry M. Denton was fourth on the list and won considerable applause.

Mr. William C. Doré was number five. He played a quick piece, during which he jerked a large mass of merriment out of his instrument. His play was melodious and his expression calm. The audience applauded vociferously and \$32 worth of flowers followed him off the stage, one design being that of an adult banjo. He responded to the encore with a symposium from Mozart's "Bohemian Girl," if I am not grossly mistaken.

Whether it was that or something else, does not matter, it was very gentle, soothing and as picturesque as a summer sail by moonlight down past the Balustrades of the Hudson.

Mr. Emerson, who was down as a contestant, withdrew. The reason is not known.

Mr. Horace Weston, however, more than made up for any break in the programme, by volunteering, though not in the tourney business, to give a number of choice selections. He plays very skilfully without manuscript, and succeeded in entertaining the audience for half an hour.

And still it has been claimed that the colored man could never attain any degree of refinement.

Mr. Brooks, by request, good-naturedly gave another number, and Mr. Doré gave "Home Sweet Home," while the jury was out.

The judges, Messrs. Winslow, Weed, Wright and Walker, then announced the following award: First prize, \$100 and gold

medal, Mr. Brooks; second prize, \$75 and a silver medal, Mr. Denton; third prize, \$50, Mr. Doré; fourth prize, \$25, Mr. Scott, and Bertie Aldrich, of Brooklyn, fifth prize.

The audience seemed happy all the evening, and I hope it is not assuming too much to say that some day, with the onward march of improvement, there will be a banjo in every home and that the air will be blue with banjo contests.

BILL NYE.

N. Y. World, May 11th, 1887.



One of the Gatcomb Company's latest publications, the "Talisman March" by Elliot Gray, was recently played at a concert in St. Paul, Minn., with great success. It is one of those fortunate productions which it has required but little advertising to introduce.

A. A. Farland was booked for the banjo concert to be given in Association Hall in Toronto, Ontario, early in May.

One of our correspondents writes us that from the window of a train he saw "Frank A. Leavitt and his banjo" on a bill-board.

James H. Jennings, publisher and teacher in Providence, R. I., reports that business has been rushing all winter. His annual banjo concert took place on April 26th.

PERSONAL.

Mrs. Myra Marie Cobb who has been teaching in Boston for several years and whose publications for banjo and guitar are widely known, is about to make her home in South Royalston, Mass. The change is made necessary by Mr. Cobb's ill health as his doctors have decided that it is essential for him to leave the city. Mrs. Cobb however, will retain her pupils and continue to teach in Boston, and for this purpose will have a studio in the city where she will be on certain days of the week.

Miss Edith R. Ginn, one of Mr. G. L. Lansing's most brilliant pupils on the banjo, has established herself in Bucksport, Maine, as a teacher of that instrument. As she is well prepared for her work, much confidence is to be placed in her success, and she has the best wishes of her former teacher and all others who have noted the talent aided by persevering study which she constantly displays.

Mr. William Sullivan, teacher of violin, banjo and mandolin in Montreal has recently lost his father, who was one of the oldest music teachers in that city, where he had resided over forty-four years. Mr. Sullivan has the sympathy of many pupils and friends.

CONCERTS.

Mr. Albert D. Liefeld gave his sixth annual concert in Carnegie Hall, Pittsburgh, April 27th, and if the program fulfilled its promises, the affair must have been one of unusual interest. A mandolin orchestra numbering forty members under Mr. Liefeld's leadership played selections from Lang and Strauss, and the Haydn Mandolin Quartette, of which Mr. Liefeld is the director, played a selection from Verdi's "Il Trovatore," also Herman's "Cocoanut Dance," and Paderewski's "Menuet a l'Antique." Mr. A. A. Farland whose name appears once on the program played the Overture from "Wilhelm Tell" by Rossini as a banjo solo, and M. Louis Doebelin, Pittsburgh's well-known violinist gave Wieniawsky's "Legende." The program was completed by soprano, contralto, bass and whistling solos, and by two exquisite selections by St. Paul's Choir.

On April 27th, Maverick Church, of East Boston, tendered a benefit to Mr. Theodore Crocker, the young man who was so terribly injured in the Boston fire of a few weeks ago, and it was pronounced by old residents one of the finest entertainments ever given in the city. The Boston Ideal Banjo, Mandolin and Guitar Club, the Roumania Ladies' Quartette, Mr. Herbert Johnson and Mr. Wulf Fries were among the artists of the evening.

Messrs. Edwin L. Davis and C. L. Pardee played two duets for banjo and guitar at the choice concert given in Ford Music Hall in St. Paul, Minn. April 10th, under the auspices of the English Lutheran Church of the Redeemer.

The Silvermans have had a busy season in Chicago, at the Olympic Theatre. Among their specialties the banjo and mandolin play important parts.

Thomas E. Glynn who has been having a most successful run with the Irwin Bros.' Comedy and Vaudeville Co., of which "Hamilton and Glynn" have been leading attractions. Mr. Glynn played at the Harry William's Academy a week in April and also a week's engagement at the "Park" in New York. He now expects to be at the Casino Imperial all summer.

Mr. James H. Jennings' annual concert which recently took place in Blackstone Hall, Providence, was a grand success, and calculated to bring joy to Mr. Jennings as well as to the large audience. Among the artists whose names appeared on the program were: Sig. Pattene, mandolin soloist, James Brothers, vocalists, the Fill-staff Club Entertainment and others. Master Eddie Burkhart, the well known boy banjoist, and Miss Effie D. Thatcher mandolinist, also took part. The Palma Orchestra, composed of banjos, mandolins and guitars, under Mr. Jennings' leadership, did excellent work, and rendered for the opening number the "Martaneaux Overture."

The Wheelmen's Association of Pascoag, R.I., recently gave a concert in the Music Hall of that place, of which the first part was entitled "Old Time Minstrels," while the second part was a varied combination in which the banjo took a prominent position. The Alma Banjo Club played Huntley's "Rippling Streamlet Waltz," and Mr. John Davis, Pascoag's leading banjo instructor, rendered several selections in a most pleasing manner.

CLUBS.

The Boston Ideal Club gave one of its choicest programs at the I. O. O. F. Seventy-fourth Anniversary in Wareham, April 26th. The concert was followed by a supper and dancing and was a most pleasurable event throughout.

The "Nadly Club" of Jersey City, N. J., with W. H. Burgess as its general manager is full of business. It offers an unusual number of specialties, such as character songs, ethiopian sketches, and farces, and is therefore available for almost any character of entertainment.

The Nonpareil Banjo Quartette under the direction of Prof. Chas. C. Bertholdt, has become a prominent musical organization in St. Louis. Its other members are Messrs. F. A. Kilber, J. R. Gill and J. Aingel, all of whom are enthusiastic workers. To this fact is doubtless due the interest of their program which they always try to fill with the latest and best music.

Tuft's famous glee-club has been invited to fill a London engagement during the summer vacation, with all expenses, including passage both ways, as well as a small salary for each member of the club guaranteed. They will sail about the middle of June, and will appear in some of the large music halls of London, at the principal clubs, at receptions, and probably once before the Queen at Windsor or Balmoral.

TEACHERS.

Mrs. Knowlton, a pupil of Mrs. J. H. Long, has a delightful studio in Xenia, Ohio, where she teaches the guitar as well as vocal music.

Harry D. Smith is teaching the banjo and guitar in Grand Rapids, Mich.

Wm. Barth's studio on Sixty-ninth St., New York, is well attended by zither, mandolin, guitar and banjo pupils. Mr. Barth is an instructor in several of the city's conservatories of music.

R. A. Schiller is the favorite teacher of banjo and guitar in Ashland, Wis.

J. A. Le Barge has made another move and is no longer teaching in Montreal.

Jos. P. Cullen is one of Washington's successful banjo teachers, and his studio at 417 Sixth St., is a busy place. Mr. Cullen is business manager of the Washington M., B. and G. Club.

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Subscribers who receive the "Gazette" in a red wrapper will understand that their subscription expires with that number, and will please renew promptly to avoid delay.

MAY, 1893.

Calm has reigned supreme in the banjo, mandolin and guitar world during the past month, only a few concerts of importance having taken place, and these of such merit as to rouse no spirit of rebellion in the region of the GAZETTE Editor's desk.

Teachers and professionals all seem glad that the season is drawing to its close, and this would certainly not be the case had the working-months not been so profitably and well filled that an early escape to the mountains and sea-shore is possible as well as desirable.

Already plans are being crystallized for next year and "next week's" events are no longer of all important interest as the "hustlers" are earnestly talking "next season," and have arranged dates as though it were not necessary to pass the four intervening months.

We hope, by the way, that one of next season's favored artists will be Sig. Pattene, the mandolin soloist who appeared a few days ago at James H. Jennings' annual concert in Providence.

Sig. Pattene has been in America only a year, and is as yet but slightly known, although competent judges say that his playing on the mandolin is wonderful. He is not yet twenty-five years of age, but has been playing the mandolin in Italy ever since he was seven years old, and has, it seems, come to this country with the desire to establish himself as a concert soloist and teacher.

One of Sig. Pattene's admirers says that his performances on the mandolin are to be ranked with those of A. A. Farland on the banjo. If this be true, there is certainly a wide field as well as an enthusiastic welcome awaiting the new comer. The beautiful little instrument of which he is the exponent, is as yet but slightly known in America, and its exquisite trembling notes are seldom heard in all their beauty outside of Italy, the land in which rich and poor, nobles and peasants delight in it.

Of course the Boston Ideal Club are among those who are preparing to fly from the city for the summer months—and they will go away quite in the right mood to enjoy their fine cottages and pavillon at "the Park" on Lake Memphramagog, for already they have made dates for half of next season, when they will play in many of the Western and all of the Eastern States.

Among the novelties of their programme will be T. E. Glynne's famous "Chinese Picnic," which is being specially arranged for the Ideals, while Sig. Romero is now at work on an arrangement of Mascagnals "Cavalleries Rusticana," which is to be one of their finest selections for the coming season.

A. A. Farland has just presented the Boston Ideal with a set of their special numbers for next season. They are beautifully arranged, and will add much to the brilliant programs which the club are now making up.

MY BANJO.

In a happy mood I grasp you,
And from your tinkling strings
Such merry music bring I
That my soul with rhythm rings,
And my heart goes to you,
My banjo.

In a pensive mood I take you,
When the night folds in the day,
And with her dear face before me,
Her favorite tunes I play,
And my heart goes out to you,
My banjo.

In a gloomy mood I sieze you,
And your minors weird and loud
Chase away the angry feelings,
As the sun dispels a cloud,
And my heart goes to you,
My banjo.

In a tearful mood I seek you,
Sweet comfort of my grief,
And in your mellow music
Never fail to find relief,
And my heart goes to you,
My banjo.

In my many moods you rule me,
With your mild and gentle sway,
So that now while sun is setting,
And I softly, sweetly play,
And my heart goes to you,
My banjo.

—Harvard Lampoon.

MUSIC AND THE DRAMA.

MR. REUBEN BROOKS, THE EXTRAORDINARY
BANJOIST OF THE DAY.

Last evening a party of club men met in the rooms of Mr. Reuben Brooks, on Broadway, to hear a little music and to enjoy themselves generally. It was the good fortune of a representative of the *Telegram* to be one of the party. We say "good fortune," for certainly a more extraordinary and satisfactory performance on an instrument has not been heard in this city by anybody. Mr. Brooks' execu-

tion on the banjo last night was perfect. It was equal to anything ever done here by Remenyi, Wienawski or Wilhemj on their violins.

It has been the custom to regard roudades, vamps, beats with thimbles and a series of florid chords as the highest part of the art of banjo playing. Jigs, reels, marches, hornpipes, and now and then a simple gavotte were performed by ambitious members of minstrel and variety bands. Here and there in society was found an amateur who had the temerity and good taste to attempt something more than what were generically described as "Studies for the Banjo." Even the best players and the most skilful of those persons never could more than give the general idea of some of the most complicated of these themes, slurring over the difficulties and hiding their own inability to accomplish positions, transpositions and harmonic pyrotechnics, in rolls and florid runs which meant nothing, and, though ornate, were merely banjo tricks, and in no sense part of the score of the number being played. Last evening Mr. Brooks set at rest forever the question of the banjo as an instrument for which all music could be written and arranged. He played "La Gitana," "The Funeral March of a Marionette," Ardit's famous gavotte, overtures to operas, operatic medleys, classical selections, waltzes and popular airs, and intricate numbers never attempted on any instrument except by the very greatest of artists. All of these things he played as they are written and harmonized; not a passage was faultily executed; not a chromatic run or chord of "accidentals" slighted or slurred; not a change of signatures altered for banjo exigencies. Musicians who were auditors last night marvelled and were delighted at his honesty, honor, fidelity and musical conscience. They could not comprehend his skill; they had never believed it possible for any man to do such work on the banjo. They pronounced Mr. Reuben Brooks a veritable virtuoso, capable of playing on the banjo any score that can be played on the piano or violin or harp, and they likewise declared Mr. Brooks to be as great in his line as Joseffy and others who have been heard at Steinway Hall heretofore on the piano.

We have no hesitation in saying that his work was just as extraordinary in execution and far more masterful and melodiously harmonic than Mr. Levy's on the cornet, and we are sure that the future of this young artist will justify this statement. Already he has been taken in hand and recognized by society and the clubs, from which he derives a fine income both as a teacher and a performer at private parties.

He is a thorough musician, and albeit only twenty-five years old, discreet, modest and entirely devoted to his art. He loves his banjo better than many men love their wives, and he has all the intensity of purpose and incandescent enthusiasm which beget industry, perseverance and boundless success.

"Ruby" Brooks, as he is called by his friends, is not simply a great artist, he is a wonder—the first man who ever really made the banjo the peer of the other great string instruments.

N. Y. Evening Telegram, July 21st, 1887.



To the "Gazette."

Washington, D. C.

The professional season in Washington closed some weeks ago and things are in consequence very dull in the banjo world, there being nothing but rehearsals and occasional charity concerts to relieve the monotony. The season has been an unusually successful one. Considering the fact that early in the winter everything pointed to a short, dull period on account of the many deaths in official and society circles, and a short season of Congress, with an early Lent. The Washington Mandolin, Banjo and Guitar Club reports that for its own part it has not a complaint to make. They played at the St. Patrick's Day entertainment at St. John College of course. This is one of their regular annual engagements. On March 24th they also played at the Goot Asylum for the Insane, situated just across the Anacostia river in one of Washington's loveliest suburbs. Their Spanish and Japanese dances and somewhat famous "Country Band," scored another great success. The poor unfortunates whose malady is of a form mild enough to warrant their admittance to the concert hall, make an appreciative audience, and it is pleasant to watch the effect of music upon them.

On March 30th, Messrs. Crosby and Burton, proprietors of the National Hotel tendered a complimentary concert to its guests. The arrangements for the same had been left in the hands of the Washington M. B. & G. Club, who, by the way, certainly get their share of "opportunities." They made up an exceedingly delightful program of concerted numbers, solos and duets, and were assisted by Miss Mae Whitesell, one of Washington's leading sopranos, and by the Waterbury Bros., who are most thorough musicians in every sense of the word and whose refined and elegant "act" represents something over thirteen hundred dollars' worth of stage decorations. Several theatrical companies who were passing through Washington heard these artists at the National Hotel, and made them fine offers, all of which, however, were refused. Both are young men holding good positions in the city and they do not care to leave them at present. Possibly another season will see them change their minds, and the offers (which contain three figures) will prove a temptation too strong to be resisted. This reminds me that the Washington M. B. & G. Club have had an

offer to go to New London, Conn., this summer for the month of July. The offer comes from a party who is blessed with a large share of this world's goods, and who guarantees the club against any loss, and further, all the work they can do. The offer has been formally accepted and only minor details now remain to be perfected. The club is doing extra work in view of this engagement, and by the time they leave Washington, they will be fully equipped to render a different program every night. Their latest appearances in the city have been at a concert for the blind Professor Bischoff on the 14th, and at a charity given in aid of a poor widow on April 26th, after which they rushed to another part of the city to become the guests of the Young Men's Hebrew Association, who treated them, according to all accounts, in a right royal manner.

On May 16th the Columbia Athletic Club will give their first benefit athletic and musical entertainment at the Academy of Music, which will, of course, be a very "swell" affair. The mandolins banjos and guitars will again be in requisition at the Central High School on the 19th, another of the annual engagements of the club. One of the members of the "Washingtons," the "baby of the club" (in years) is still a scholar there, and graduates this year.

Mr. Holmes still has his club at Georgetown College, and good authority says it is equal to any college club in the country, although they do not aspire for public fame. A new club calling themselves he "Imperials" has also recently made its appearance, with the announcement that they intend to play only a very high grade of music,—which is certainly promising. They use no mandolins, confining themselves entirely to banjos and guitars.

Mr. Edward Redfield, a banjo soloist of local reputation has a club of young ladies who play excellently, considering the short time they have been organized. Criticisms on their work are generally favorable and under Mr. Redfield's instruction they will certainly improve.

"Columbia Musical Club" news of late has not been very plentiful. They are still thriving however, and recently gave a concert for the District Engineers' Corps, which was highly successful.

W. W. FAHRENHOLT.

L. B. GATCOMB CO.

Dear Sir:—Will you please inform me through the columns of your "Gazette" what the copyright law is in regard to arranging music, that is composed for a certain instrument or voice, for another instrument. Can anyone arrange and publish an arrangement of their own of a copyrighted piece for a different instrument than it is composed for? Is the using of lines to represent strings on an instrument and using figures for certain notes instead of writing music regularly copyrighted?

Yours Respectfully, I. C.

Inasmuch as the melody, or, technically speaking, the title, is what is copyrighted,

the melody may not be used in any way without written permission of the parties who hold the copyright.

The use of lines to represent strings, known as the Simplified or Natural Method, has, we believe, never been copyrighted. We trust our correspondent will accept our suggestion as to the cause of the oversight when we inform him that old teachers have combined to re-baptise the idea, which is now called the "Simpleton's Method."



If I were a Lumpti-lum-lum-titum-too
In the land of olive and fig,
I'd sit all day on the trolle-lol-loo
And play on the thingee-me-jig.
And if in the Rumdee dum battle I fall
And what's its name's all that I crave—
And bury me deep in the what-you-may call,
And plant thingsum bobs on my grave.

—Bill Nye.

Dealer—"This is the best parrot we have, but I wouldn't sell him without letting you know his one fault—he grumbles terribly if his food doesn't suit him."
Miss Prim—"I'll take him. It will seem quite like having a man in the house."—
Wonder.

Father (after a long search)—"Well, here it is. I wonder why one always finds a thing in the last place one hunts for it?"

Bright Boy—"I guess it's cause after one finds it they stops hunting."—
Good News.

Mrs. Wickwire—"What is that woman across the way trying to sing?"

Mrs. Wickwire—"My Sweetheart's the Man in the Moon."

Mr. Wickwire—"Well if he don't hear her, it isn't her fault."—
Indianapolis Journal.

"Why do you ask me for my autograph?" asked the poet who liked to hear words of praise.

"Because you are the only one that can write it," said the applicant, meekly—
Vogue.

Teacher—"How will you ever get along in the world if you never learn to spell?"

Little Boy (firmly)—"I shall not need to know how to spell; I intend to be a type-writer."—
Vogue.

Miss Fuzzie—"I want to break my engagement with Mr. Soppie, but I don't know how to do it without driving the poor fellow to suicide."

Little Brother—"Why don't you let him see you in curl-papers?"—
Good Mews.

Jack Hardup—"What's a man to do, doctor, when he can't eat beefsteak without getting neuralgia in the jaws?"

Dr. Portly—"Hm! I'd recommend him to change his boarding-house."

Latest List of Banjo Music.

Among the Daises.....	E. M. Hall.	50
Alberta Mazurka.....	"	30
America Quickstep.....	Shattuck.	25
An Irish Stew.....	Chas. C. Bertholdt.	25
American Princess Polka.....	Lansing.	30
American Patrol.....	"	30
Albamarle Quickstep.....	"	40
Around the Diamond Galop.....	Lansing.	25
Ashley Clog.....	Shattuck.	25
Around the Ring. Galop.....	Ike Browne.	40
Bugle Call March.....	Cobb.	25
British Patrol.....	Lansing.	25
Bee Line Galop.....	"	40
Boys of America March.....	"	30
Blushing Rose Galop.....	Glynn.	50
" " " Guitar acc.....	"	25
Bing Bang Galop.....	Parker.	25
Brightest Smiles.....	Lansing.	25
But One Vienna.....	"	30
Beacon Polka.....	"	25
Crystal Wave Waltz.....	Babb.	25
" " " Piano acc.....	"	25
City Guard March.....	"	25
" " " Guitar acc.....	"	20
Columbia Waltz.....	Percival.	25
Continental Guard March.....	Browne.	25
Crusader's Galop.....	Glynn.	40
Club Schottische.....	Browne.	10
Crescent Club Waltz.....	Jas. H. Bachelder.	25
Crystal Clog.....	McGrath.	25
Coon Quartette.....	Babb.	25
Carroll's Favorite Reel.....	Parker.	25
Daisy Bell Schottische.....	Babb.	30
Darkies' Patrol.....	Lansing.	40
" " " Guitar acc.....	"	20
" " " Piano acc.....	"	25
Darkie's Dream.....	"	40
" " " Guitar acc.....	"	10
" " " Piano acc.....	"	20
Derby Clog.....	Browne.	25
Darkey's Awakening.....	Lansing.	30
" " " Guitar acc.....	"	10
" " " Piano acc.....	"	20
Danse Characteristique.....	Shattuck.	30
Dorrance Polka.....	D. Acker.	25
Dreamland Mazurka.....	Browne.	25
Dashaway Waltz.....	Geo. H. Coes.	25
Elsie Schottische.....	A. D. Grover.	25
Elmwood Waltz.....	Chas. Brinkman.	25
Early Bird Mazurka.....	E. M. Hall.	30
Excelsior Clog.....	Cobb.	25
Enchantress Waltz.....	Lansing.	30
Elite Waltz.....	C. G. Porter.	10
" " " Piano acc.....	"	20
Empress Waltz.....	Browne.	25
Edla Waltz.....	Geo. H. Coes.	25
Early Dawn Schottische.....	Browne.	40
Fisher's Hornpipe.....	Shattuck.	10
Fairy Bells Polka.....	E. M. Hall.	40
Fascination Clog.....	A. D. Grover.	25
Flying Yankee Galop.....	Lansing.	40
" " " Guitar acc.....	"	20
Forward March.....	E. N. Parlow.	25
Flower Queen.....	Lansing.	30
" " " Guitar acc.....	"	10
" " " Piano acc.....	"	20
Golden Rod Schottische.....	E. M. Hall.	30
Gondolier Waltzes.....	Lansing.	25

Glady's Schottische.....	E. M. Hall.	40
Golden Rain Schottische.....	Babb.	30
Glynn's Grand March.....	Thom. E. Glynn.	40
Gloriana Waltz.....	"	40
Helene Waltz.....	R. E. Brayton.	25
Harold Polka.....	Grover.	25
Hall's Parade March.....	Lansing.	40
Harvard Clog Hornpipe.....	"	25
Hall's Blue Ribbon March.....	E. M. Hall.	40
Hall's Favorite Clog.....	"	25
Highland Clog.....	Connolly.	25
Invincible Guard March.....	Shattuck.	25
" " " Guitar acc.....	"	10
" " " Piano acc.....	"	20
In the Front Rank March.....	Chas. G. Porter.	25
In the Springtime. Song and Dance.....	Babb.	25
Ideal March.....	"	25
" " " Guitar acc.....	"	10
Ideen Waltz.....	Cobb.	25
Idlewood Polka.....	B. F. Russell.	25
In Old Madrid.....	Lansing.	25
Ideal Schottische.....	J. L. Gaillac.	25
Ionian Waltz.....	Lansing.	25
I'm Very Fond of Dancing.....	Coes.	25
Jollity Minor Jig.....	Grover.	25
Junia Schottische.....	Cobb.	25
Juno March.....	V. W. Smith.	30
" " " Piano acc.....	"	20
Jolly Undertaker. (Jig).....	Browne.	25
Kingston Reel.....	Connolly.	25
Longwood Waltzes.....	Lansing.	25
" " " Piano acc.....	"	25
L. B. G. Schottische.....	Shattuck.	10
L' Ingenue.....	Babb.	25
Longwood Clog.....	G. L. Keenan.	10
Lilla Waltz.....	E. M. Hall.	40
Little Coquette. New Skirt Dance.....	arr. Babb.	30
La Princesse Schottische.....	Browne.	25
Love's Happy Dream Waltz.....	"	25
Little Jewel Waltz.....	Chas. Brinkman.	25
Little Gem Schottische.....	Babb.	25
Love's Dreamland Waltz.....	Lansing.	25
Little Darling Mazurka.....	Browne.	40
Medley Waltzes.....	Lansing.	35
Monarch Reel.....	Shattuck.	25
Marie Waltz.....	E. M. Hall.	40
" " " Piano acc.....	"	35
March Militaire.....	"	40
Mayflower Schottische.....	Grover.	25
March "Skirmishers".....	Galeucia.	25
Medley Gavotte.....	Lansing.	25
Minnie's Polka Mazurka.....	Wm. Sullivan.	10
Meteor Galop.....	F. T. McGrath.	25
Monbar Polka.....	Cobb.	25
March Bostonia.....	Shattuck.	40
" " " Guitar acc.....	"	20
Mobile Buck.....	Lansing.	10
Mina Schottische.....	F. T. McGrath.	10
Medley Vaudeville.....	Lansing.	30
March Homeward.....	F. T. McGrath.	25
" " " Guitar acc.....	"	20
Moss Rose Waltz.....	T. A. Simpson.	25
Magnolia Mazurka.....	Glynn.	40
March of the Finest.....	Browne.	40
Mariposa Dance.....	Lansing.	40
Merry Momemt's Quadrille.....	Geo. Coes.	30
Nellie Gray. Variations.....	Lansing.	40
Nonabel Schottische.....	Clara G. Churchill.	30
National Cadet March.....	McGrath.	40
Norfolk Jig.....	Parker.	25
Our Club Galop.....	Grover.	35
On the Go Polka.....	Lansing.	25
Old Folks At Home. (Varied).....	"	35

Out On Parade March.....	Porter.	25
On the Mill Dam Galop.....	Babb.	35
" " " Guitar acc.....	"	15
" " " Piano acc.....	"	25
On the Road Galop.....	"	25
" " " Guitar acc.....	"	10
Old Plantation Jig.....	Cobb.	35
Onawanda Schottische.....	M. F. Atkins.	25
On the Levee and Zulu Jig.....	Browne.	25
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" " " Guitar acc.....	"	20
Pearl Schottische.....	Grover.	25
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Parker's Old Time Jig.....	Parker.	25
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South Shore March.....	John Davis.	25
Shattuck's Favorite Clog.....	Grover.	25
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Spring Blossoms Schottische.....	Lansing.	25
Sunbeam Schottische.....	B. F. Russell.	10
Swing Me Honey.....	Lansing.	30
Shadow Dance.....	E. N. Parlow.	25
Sappho Waltz.....	Leo Catlin.	10
Shepherd Boy.....	"	10
Strauss Polka.....	Elliot Grey.	25
" " " Guitar acc.....	"	10
Sounds from Africa.....	Glynn.	40
" " " Guitar acc.....	"	10
Sylvan Dell Schottische.....	Goldby.	30
Star of the East March.....	Lansing.	40
Southern Zephyr.....	Shattuck.	25
Sylph Schottische.....	"	25
Skirt Dance.....	arr. Lansing.	10
Sunshine Polka.....	Grover.	25
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Twin City Polka.....	E. M. Hall.	30
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Vinnie Polka.....	F. O. Percival.	10
Vision of Love Waltz.....	Lansing.	35
" " " Piano acc.....	"	25
Wayward March.....	E. N. Parlow.	25
Williams' Schottische.....	Cobb.	25
" " " Piano acc.....	"	20
Whirlwind Galop.....	Grover.	25
Winnifred Alice Waltz.....	Parker.	25
Wilson Dance.....	V. W. Smith.	25
Young Banjoist.....	Leo Catlin.	10

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LA CZARINE.

MAZURKA RUSSE.

LOUIS CANNE.

Arr. by G. L. LANSING.

1st. BANJO.

2nd. BANJO.

The musical score is written for two banjos in 3/4 time, with a key signature of three sharps (F#, C#, G#). The score is divided into several systems, each with a 1st. BANJO and 2nd. BANJO part. The 1st. BANJO part is written in treble clef, and the 2nd. BANJO part is written in bass clef. The score includes various musical notations such as dynamics (f, mf, ff), articulation (accents, slurs), and fingerings (1, 2, 3, 4). The score is marked with 'FINE.' and '2 Pos.' (two positions) at the end of the first system. The score is marked with '3 P.' (three positions) at the end of the second system. The score is marked with '12 P.' (twelve positions) at the end of the third system. The score is marked with '17 P.' (seventeen positions) at the end of the fourth system. The score is marked with '3 P.' (three positions) at the end of the fifth system. The score is marked with 'FINE.' and '2 Pos.' (two positions) at the end of the sixth system. The score is marked with '4 6 P.' (four and six positions) at the end of the seventh system. The score is marked with '2 B.' (two banjos) at the end of the eighth system. The score is marked with '2 P.' (two positions) at the end of the ninth system. The score is marked with '3 P.' (three positions) at the end of the tenth system. The score is marked with '2 B.' (two banjos) at the end of the eleventh system. The score is marked with '2 P.' (two positions) at the end of the twelfth system. The score is marked with '3 P.' (three positions) at the end of the thirteenth system. The score is marked with '2 B.' (two banjos) at the end of the fourteenth system. The score is marked with '2 P.' (two positions) at the end of the fifteenth system. The score is marked with '3 P.' (three positions) at the end of the sixteenth system. The score is marked with '2 B.' (two banjos) at the end of the seventeenth system. The score is marked with '2 P.' (two positions) at the end of the eighteenth system. The score is marked with '3 P.' (three positions) at the end of the nineteenth system. The score is marked with '2 B.' (two banjos) at the end of the twentieth system. The score is marked with '2 P.' (two positions) at the end of the twenty-first system. The score is marked with '3 P.' (three positions) at the end of the twenty-second system. The score is marked with '2 B.' (two banjos) at the end of the twenty-third system. The score is marked with '2 P.' (two positions) at the end of the twenty-fourth system. The score is marked with '3 P.' (three positions) at the end of the twenty-fifth system. The score is marked with '2 B.' (two banjos) at the end of the twenty-sixth system. The score is marked with '2 P.' (two positions) at the end of the twenty-seventh system. The score is marked with '3 P.' (three positions) at the end of the twenty-eighth system. The score is marked with '2 B.' (two banjos) at the end of the twenty-ninth system. The score is marked with '2 P.' (two positions) at the end of the thirtieth system. The score is marked with '3 P.' (three positions) at the end of the thirty-first system. The score is marked with '2 B.' (two banjos) at the end of the thirty-second system. The score is marked with '2 P.' (two positions) at the end of the thirty-third system. The score is marked with '3 P.' (three positions) at the end of the thirty-fourth system. The score is marked with '2 B.' (two banjos) at the end of the thirty-fifth system. The score is marked with '2 P.' (two positions) at the end of the thirty-sixth system. The score is marked with '3 P.' (three positions) at the end of the thirty-seventh system. The score is marked with '2 B.' (two banjos) at the end of the thirty-eighth system. The score is marked with '2 P.' (two positions) at the end of the thirty-ninth system. The score is marked with '3 P.' (three positions) at the end of the fortieth system. The score is marked with '2 B.' (two banjos) at the end of the forty-first system. The score is marked with '2 P.' (two positions) at the end of the forty-second system. The score is marked with '3 P.' (three positions) at the end of the forty-third system. The score is marked with '2 B.' (two banjos) at the end of the forty-fourth system. The score is marked with '2 P.' (two positions) at the end of the forty-fifth system. The score is marked with '3 P.' (three positions) at the end of the forty-sixth system. The score is marked with '2 B.' (two banjos) at the end of the forty-seventh system. The score is marked with '2 P.' (two positions) at the end of the forty-eighth system. The score is marked with '3 P.' (three positions) at the end of the forty-ninth system. The score is marked with '2 B.' (two banjos) at the end of the fiftieth system. The score is marked with '2 P.' (two positions) at the end of the fifty-first system. The score is marked with '3 P.' (three positions) at the end of the fifty-second system. The score is marked with '2 B.' (two banjos) at the end of the fifty-third system. The score is marked with '2 P.' (two positions) at the end of the fifty-fourth system. The score is marked with '3 P.' (three positions) at the end of the fifty-fifth system. The score is marked with '2 B.' (two banjos) at the end of the fifty-sixth system. The score is marked with '2 P.' (two positions) at the end of the fifty-seventh system. The score is marked with '3 P.' (three positions) at the end of the fifty-eighth system. The score is marked with '2 B.' (two banjos) at the end of the fifty-ninth system. The score is marked with '2 P.' (two positions) at the end of the sixtieth system. The score is marked with '3 P.' (three positions) at the end of the sixty-first system. The score is marked with '2 B.' (two banjos) at the end of the sixty-second system. The score is marked with '2 P.' (two positions) at the end of the sixty-third system. The score is marked with '3 P.' (three positions) at the end of the sixty-fourth system. The score is marked with '2 B.' (two banjos) at the end of the sixty-fifth system. The score is marked with '2 P.' (two positions) at the end of the sixty-sixth system. The score is marked with '3 P.' (three positions) at the end of the sixty-seventh system. The score is marked with '2 B.' (two banjos) at the end of the sixty-eighth system. The score is marked with '2 P.' (two positions) at the end of the sixty-ninth system. The score is marked with '3 P.' (three positions) at the end of the seventieth system. The score is marked with '2 B.' (two banjos) at the end of the seventy-first system. The score is marked with '2 P.' (two positions) at the end of the seventy-second system. The score is marked with '3 P.' (three positions) at the end of the seventy-third system. The score is marked with '2 B.' (two banjos) at the end of the seventy-fourth system. The score is marked with '2 P.' (two positions) at the end of the seventy-fifth system. The score is marked with '3 P.' (three positions) at the end of the seventy-sixth system. The score is marked with '2 B.' (two banjos) at the end of the seventy-seventh system. The score is marked with '2 P.' (two positions) at the end of the seventy-eighth system. The score is marked with '3 P.' (three positions) at the end of the seventy-ninth system. The score is marked with '2 B.' (two banjos) at the end of the eightieth system. The score is marked with '2 P.' (two positions) at the end of the eighty-first system. The score is marked with '3 P.' (three positions) at the end of the eighty-second system. The score is marked with '2 B.' (two banjos) at the end of the eighty-third system. The score is marked with '2 P.' (two positions) at the end of the eighty-fourth system. The score is marked with '3 P.' (three positions) at the end of the eighty-fifth system. The score is marked with '2 B.' (two banjos) at the end of the eighty-sixth system. The score is marked with '2 P.' (two positions) at the end of the eighty-seventh system. The score is marked with '3 P.' (three positions) at the end of the eighty-eighth system. The score is marked with '2 B.' (two banjos) at the end of the eighty-ninth system. The score is marked with '2 P.' (two positions) at the end of the ninetieth system. The score is marked with '3 P.' (three positions) at the end of the ninety-first system. The score is marked with '2 B.' (two banjos) at the end of the ninety-second system. The score is marked with '2 P.' (two positions) at the end of the ninety-third system. The score is marked with '3 P.' (three positions) at the end of the ninety-fourth system. The score is marked with '2 B.' (two banjos) at the end of the ninety-fifth system. The score is marked with '2 P.' (two positions) at the end of the ninety-sixth system. The score is marked with '3 P.' (three positions) at the end of the ninety-seventh system. The score is marked with '2 B.' (two banjos) at the end of the ninety-eighth system. The score is marked with '2 P.' (two positions) at the end of the ninety-ninth system. The score is marked with '3 P.' (three positions) at the end of the hundredth system.

2

2 P. *m* *f* 9 P. 4 2 2 1 2 4 (3)

The first system of music for 'La Czarine' consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a '2 P.' marking and contains a series of eighth and sixteenth notes. A wavy line above the staff indicates a trill or grace note. The lower staff is in bass clef with the same key signature, featuring a melody of eighth notes and chords. Dynamics markings include *m* (mezzo) and *f* (forte). Fingerings are indicated by numbers 1-4. A '(3)' is at the end of the system.

5 P. (1) (3) *D.C.* *f* Melody well marked.

The second system continues the piece. The upper staff has a '5 P.' marking and includes first and third endings, labeled (1) and (3). The lower staff features a 'D.C.' (Da Capo) instruction followed by a *f* (forte) dynamic and the instruction 'Melody well marked.' The notation includes various note values and rests.

The third system of music continues the composition. It consists of two staves with treble and bass clefs, maintaining the three-sharp key signature. The melody in the upper staff is primarily eighth notes, while the lower staff provides harmonic support with chords and single notes.

7 P. 4 4 3 1

The fourth system continues the musical piece. The upper staff features a '7 P.' marking and a wavy line. The lower staff continues the harmonic accompaniment. The notation includes various note values and rests.

Last time D.C. to Fine. ⊕

The fifth and final system of music on the page. The upper staff concludes with a 'Last time D.C. to Fine. ⊕' instruction. The lower staff provides the final accompaniment. The notation includes various note values and rests.

3

6 P.

ff

3 P.

mf

ff

4 P.

7 P.

1.

2.

D.S. to ⊕ then D.C. to Fine.

The musical score is written for piano on two staves. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The first system is marked '6 P.' and 'ff', featuring a melody with a slur and a bass line with chords. The second system is marked '3 P.' and 'mf', with a more active melody. The third system is marked 'ff' and continues the melodic and harmonic development. The fourth system contains two first endings, labeled '1.' and '2.', which lead to a double bar line. The final system concludes the piece with a melody and bass line. The score includes various musical notations such as slurs, ties, and dynamic markings.

LA CZARINE.

MAZURKA RUSSE.

LOUIS GANNE.

Arr. by G. L. LANSING.

MANDOLIN. *f*

GUITAR.

Fine.

mf *f* *ff*

*D. C.**2nd time. 8va**Last time.
D. C. al Fine.*

3





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